

KPFA INTERIM

PROGRAM

AUGUST 14 — AUGUST 27

FOLIO

100.1 MC

CHANNEL 261

On Fame and Fictions . . .

FOR A NUMBER of years there has been a growing murmur of discontent in the American radio audience. It is known that only a tiny fraction of the audience listens to the networks' stock-in-trade, soap-opera. It has been heard that the transplanted vaudeville acts and giveaway shows of the evening network schedules prompt hundreds of thousands to turn their radios off. Parents worry about the brutal sensationalism of the "cereal" dramas which hypnotize some of their youngsters.

Recently the murmur of these protests has been louder. Committees of listeners have been formed: some newspapers have taken up their cause. Even veterans of network radio, like Fred Allen, have thrown up their hands in disgust.

To these widespread but seldom organized complaints the radio industry has responded with a gigantic fiction. The industry's primary system of audience analysis is directed entirely to a contriving of "proofs" for the advertiser that people have their radio sets turned on. This system, known as the "Hooperating," purports to reveal audience preferences on the basis of random telephone calls in major cities. It flies in the face of every reputable technique of polling (if such there be), and even in its own terms tells nothing of audience attitudes. It is the radio industry's first fiction, which has been used for years both to sell advertising accounts and to provide an ostensible basis for the second and greatest fiction: "We're only giving them what they want!"

Against this background the KPFA-Interim staff has watched the response to its first four months of broadcasting with particular pleasure. For the KPFA program schedule is approximately the opposite of what the "Hooperatings" have claimed people "want."

On April 15 when the station began broadcasting some newspapers already scented its challenge to radio stereotypes. It was variously described as "a total departure from

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Published bi-weekly by Radio Station KPFA, 2054 University Avenue, Berkeley 4, Calif.
Telephone ASHberry 3-6767. Available only to subscribers to the KPFA Listener Fund.

Featured Broadcasts

I. MUSIC

LIVE

- 1. ARTISTS CONCERT.** Arranged and produced by Spencer Barefoot. Fridays, 8:00 pm. A weekly series which gives a wider audience to the outstanding professional musicians living or appearing in the San Francisco area.

Friday, August 19: Maxim Shapiro, pianist and Pedro d'Andurain, violinist

Mr. Shapiro and Mr. d'Andurain
Roque Cardero/Sonatina for violin and piano

Mr. Shapiro

Walter Piston/Passacaglia
Leonard Bernstein/Seven Anniversaries
Ten Etudes/Virgil Thomson

Mr. Shapiro and Mr. d'Andurain
Heitor Villa-Lobos/Sonata for violin and piano

Friday, August 26: Elizabeth Evert, mezzo-soprano; Gladys Steele, pianist; Gerald Ogle, violinist; Max Hughes, pianist. Miss Steele accompanying Miss Evert.

Mr. Ogle and Mr. Hughes
Jean Battiste Loeillet/Sonata in D Major

Miss Evert

Songs by Chaikovskii, Gretchaninoff and Rachmaninoff

Mr. Ogle and Mr. Hughes
Lockren Johnson/Sonata Breve Opus 26
Miss Evert

Russian and Slovakian Songs

- 2. COMPOSERS CONCERT.** Produced and conducted by Leonard Rosenman. Tuesdays, 8:45 pm. Frequently a part of this concert is a studio performance of music by the composer interviewed by Mr. Rosenman on the preceding program. Meet the Composer. The rest of the concert consists of recordings selected and discussed by the interviewee.

Tuesday, August 16: Ann Kisk and Robert Linn.

Robert Linn's Sonata for Clarinet and Piano will be performed by William Smith, clarinetist, with the composer at the piano. First radio performance.

Tuesday, August 23: To be announced.

- 3. YOUNG ARTISTS CONCERT.** Produced by Americo Chiarito. Mondays, 8:00 pm. A program intended to extend the educational experience of talented student musicians by providing public performance facilities.

Monday, August 15: Elizabeth O'Brien, soprano, and Clyde Shoner, tenor

Monday, August 22: Rosemary Hallam, pianist; Vera Ford, soprano; Betty Rae Stanley, violinist.

Rosemary Hallam
MacDowell/Concert Etude
Mokrejs/Valcik in D Flat

Vera Ford
Mozart/Das Veilchen; Dove Sono "Marriage of Figaro"; L'Amoro, Saro Costante "Il Re Pastore"

Betty Rae Stanley
Smetana/Songs of Home
Khachaturian/Sabre Dance "Gayne"

- 4. FOLK SONGS BY LORI CAMPBELL.** Sundays, 7:30 pm. Miss Campbell cooperates with the Music Department of the University of California in seeking new folk music sources in the San Francisco area. Listeners are encouraged to send in variants of songs sung by Miss Campbell. Genuine variants are recorded and become a part of the collections of the University of California and Miss Campbell.

Sunday, August 14: A guest, James Cravath, will play several little-known Scotch tunes on the flute as part of an informal discussion of the use of folk music in Bay-area homes. Songs: If I Had a Ribbon-bow; John Riley; Wedding of the Duck and Drake; Light of the Moon.

Sunday, August 21: A program of spirituals with guests, Mrs. Effie May Bell and Miss Walker. Shaker songs: Oh the Beautiful Treasures; Living Souls, Let's be Marching.

- 5. FOLK MUSIC SERIES.** Produced and conducted by Richard Moore. Saturdays 7:30 pm. For the regular week-day version of this program, see below under Recorded. On Saturdays the program, expanded to half an hour, includes the singing of folk music and a discussion of folk songs and ballads which are sung.

Stanley Wilson is the folk singer who will be featured on these Saturday evening programs.

COMMENTARY

- 6. CONCERT COMMENTARY,** by Americo Chiarito. Mondays, Wednesdays and Fridays at 3:05 pm; Sundays and Thursdays at 9:00 pm. Analyzes the music heard on the First or Second Concert following. For subjects see below under Recorded, First and Second Concerts.

- 7. MEET THE COMPOSER.** Produced and conducted by Leonard Rosenman. Tuesdays, 8:30 pm. Mr. Rosenman interviews a contemporary composer and discusses his music and that of others. The program frequently blends entirely with the Composers Concert which follows it.

- 8. ROOTS OF CONTEMPORARY MUSIC.** Joseph Biskind. Saturdays, 3:05 pm. Mr. Biskind analyzes the structure, sources and influences of the music of modern composers, illustrating his analysis on the studio piano. The First Concert immediately following performs the music Mr. Biskind has discussed.

Saturday, August 20: The Experimentalists.

Saturday, August 27: Romanticism as a Trend in Modern Music

RECORDED

- 9. FIRST CONCERT.** Selected by Americo Chiarito Sundays through Fridays, Saturdays by Joseph Biskind.

Sunday, August 14, 3:05 pm:

Schoenberg/Das Buch der Haengenden Garten: Nos. 5 & 12/Storm, Carner
Debussy / Chansons de Bilitis; Fetes Galantes, Sets I & II/Teyte, Cortot

Monday, August 15, 3:15 pm:

Harpsichord recital by Wanda Landowska
Rameau/Suite in E Minor
Scarlatti/Sonatas
Bach/Prelude, Fugue, and Allegro in E Flat

Tuesdays, August 16, 3:05 pm:

Stravinsky/Symphony of Psalms / Stravinsky-CB Symphony

Wednesday, August 17, 3:05 pm:

Schubert/Quintet in C Major/Budapest String Quartet, Benar Heifetz

Thursday, August 18, 3:05 pm:

Dufay/Christe Redemptor Conditor
Alme Siderum/Terry
Bach/Cantata No. 140/Shaw-RCA Victor Chorale and Orch.

Friday, August 19, 3:15 pm:

Operas by Jacques Offenbach

Saturday, August 20, 3:15 pm:

Ives/Piano Sonata/Kirkpatrick
Varese / Octandre: 3rd movement / Goehr-Instrumental ensemble
Haba/Duo for Two Violins/Stein, Weismeyer

Sunday, August 21, 3:05 pm:

Debussy/Quartet in G Minor/Budapest String Quartet

Monday, August 22, 3:15 pm:

Bach/Sonata #1, G Minor/Szigeti
Brahms/Sonata #3, D minor/Szigeti, Petri

Tuesday, August 23, 3:05 pm:

Adam / Giselle / Lambert-Royal Opera House Orch.
Adam/Variations/Miliza Korjus
Bartok / Concerto for Orchestra / Reinert-Pittsburgh Symphony

Wednesday, August 24, 3:05 pm:

Shostakovich/Sonata, cello & piano/Piatigorsky, Pavlovsky
Bliss/Sonata, viola and piano/Forbes, Foggia

Thursday, August 25, 3:05 pm:

Brahms/Requiem/Karajan-Vienna Philharmonic

Friday, August 26, 3:15 pm:

Operas by Rimsky-Korsakov

Saturday, August 27, 3:15 pm:

All-Bloch Program
Sonata/Gingold, Rubinstein
Viola Suite/Primrose, Kitzinger
Quartet #2/Griller String Quartet

10. SECOND CONCERT. Selected on Sundays, Mondays, Thursdays and Fridays by Americo Chiarito.

Sunday, August 14, 9:15 pm:

Beethoven/Symphony No. 3/Toscanini-NBC Symphony
Strauss/Bourgeois Gentleman: Intermezzo/Sargent

Monday, August 15, 9:15 pm:

Schumann / Manfred Overture / Toscanini-NBC Symphony
Schumann / Symphony No. 4 / Szell-Cleveland Orchestra

Thursday, August 18, 9:00 pm:

MOZART FESTIVAL: XIII

Friday, August 19, 9:00 pm:

Berlioz/Requiem/Passani Choir, Radio Paris Orch-Fournet

Sunday, August 21, 9:15 pm:

Paisiello / Nina: Overture / Beecham-Royal Philharmonic
Williams/Oboe Concerto/Miller, Saidenberg Little Symphony

Monday, August 22, 9:15 pm:

Hindemith / Nobilissima Visione / Ormandy-Philadelphia Orch.

Thursday, August 25, 9:00 pm:

MOZART FESTIVAL: XIV

Friday, August 26, 9:00 pm:

Glazunov / Violin Concerto / Heifetz, Barbirolli-London Philharmonic
Glazunov/Symphony No. 4/Rachmilovich-St. Cecilia Academy Orchestra

11. GOLDEN VOICES. Selected and conducted by Anthony Boucher from his private collection. Rare recordings of famous voices in the early twentieth century, with program notes. Mondays, 8:30 pm.

Monday, August 15:

Legendary Names of the Earliest Period of Recording:

Adelina Patti, soprano (1843-1919); recordings of 1905

Edouard de Reszke, bass (1854-1917); recordings of 1903

Medea Mei-Figner, soprano (1859-); records of 1901

Francesco Tamagno, tenor (1851-1905); records of 1903

Victor Maurel, baritone (1847-1923); records of 1905

(Including excerpts from Verdi's "Othello," created by Tamagno & Maurel)

Monday, August 22:

Giuseppe de Luca, baritone (1876-) recordings of 1915-1945. Operatic arias and duets, Italian popular and art songs, covering a fabulous career lasting to the age of 70.

12. COMPOSERS CONCERT. Tuesdays, approximately 8:45 pm. The latter portion of this program is recorded music selected by the composer interviewed on the immediately preceding program, Meet the Composer. For music to be performed live on the same concert see above.

August 16: Ann Kisk/String Quartet/To be announced

August 23: To be announced

13. RARE RECORDS. Selected and conducted by Alan Rich, from his private collection, with program notes. Wednesdays, 9:00 pm.

Wednesday, August 17:

Rameau/Concerts en Sextuor Nos. 1 & 2/Hewitt Chamber Orch.

Rameau / Suite #1 "Les Paladins" / Desormiere-Paris Chamber Orch.

Geminiani/Concerto Grosso, Op. 3 #2/ Zecchi-String Orch.

Haydn / Gran Partita for Orchestra / Paumgartner-Mozarteum Orch.

Cherubini/Anacreon Overture/Mengelberg-Convertgebouw Orch.

Wednesday, August 24:

Purcell/Suite "Faery Queene"/Klempner-Vienna Philharmonic

Byrd/Three Motets/Harvard Glee Club
Walton/Where Does the Uttered Music Go/BBC Chorus

Walton/Viola Concerto/Primrose, Walton-Philharmonia Orch

14. FOLK MUSIC SERIES. Selected and conducted by Richard Moore. Mondays through Fridays, 7:30 pm. This program presents a review of traditional Anglo-American folk songs, ballads, work-songs and spirituals. The regular commercial sources of folk music are supplemented by field recordings from the Library of Congress Archive of American Folk Songs, and by tape recordings made by KPFA's wandering folk music consultant, Sam Eskin.

15. BAY AREA CONCERT PREVIEW. Produced by Bill Triest. Tuesdays, Thursdays and Saturdays, 4:30 pm. Recordings of musical works scheduled for performance in forthcoming concerts or recitals in the Bay Area. The program is intended to inform listeners of musical events, help familiarize them with compositions to be heard, and in occasional interviews to acquaint listeners with the performers of the area's concerts.

16. MEDIEVAL & RENAISSANCE MUSIC.

Selected from the record collection of Gordon Cyr. Tuesdays, 8:00 pm.

Tuesday, August 16:

Dufay / Le Jour S'Endort; Pourrai-je Avoir/Max Meili
Vogelweide/Crusader's Song/Moser
Anon./Satire on Rudolf von Hapsburg/Moser
Ruegen/Minnesong/Moser
Milan/Durandarte/Cid, Pujol
Milan/Perdida Tengo la Color / Meili, Woerschling
Mudarra/Manana de San Juan/Meili, Woerschling
Dowland / Come, Deep Sleep; Come Again/Meili, Woerschling
Bologna/Fenice Fu/Guermant, Mertens, Jacquier
Ghirardellus/Tosto Che L'Alba/Guermant, Mertens, Jacquier

Tuesday, August 23:

Byrd/Selinger's Round; Galliard/Bodky, Nef
Weelkes/Fantasy for a chest of Viols/Dolmetsch Family
Norcome/Divisions on a Ground / Rudolf & Arnold Dolmetsch
Farnaby / His Toye; His Dreame; His Reste/Dolmetsch
Franck/Pavane/Munich Quintet
Hausmann/Dance/Munich Quintet
Besard / Villanelle; Branle Gay; Les Cloches de Paris; English Dance after Dowland/Leeb

II. PUBLIC AFFAIRS

1. **KPFA ROUNDTABLE.** Saturdays, 8:00 pm. Discussion by opposing viewpoints on controversial issues, moderated by E. John Lewis. Participants to be announced.

Saturday, Aug. 20: Can World Government Be Achieved in Our Time?

Saturday, Aug. 27: Should Proposition No. 4 Be Revised?

2. **CRITICS CIRCLE.** Thursdays, 8:00 pm. Analytical discussion of subjects in popular culture. Moderated by Richard Tomlinson. Participants to be announced.

Thursday, Aug. 18: Archibald McLeish's "Conquest of America"

Thursday, Aug. 25: Shakespeare and "Kiss Me Kate"

3. **MEN AND ISSUES.** Sundays, 4:30 pm. An interview conducted by Robert Schutz.

Sunday, Aug. 14: To be announced

Sunday, Aug. 21: To be announced

4. **COMMENTATORS SERIES.** Mondays through Fridays, 7:45 pm. The series presents the views and analyses of five different commentators varying widely in their approaches and backgrounds.

Mondays: Clarence Rust

Tuesdays: Joseph Gunterman

Wednesdays: Robert Schutz

Thursdays: Gordon Haskell

Fridays: Lawrence Berger (Far Eastern Affairs)

5. **COMMENTATORS PANEL.** Sundays, 8:30 pm. Participants in the Commentators Series join to discuss crucial topics and to criticize one another's week-day analyses. The subjects of this program are not announced in advance of the day of broadcast.

III. DRAMA

1. **KPFA DRAMA.** While scripts from Canada, England and other countries are being obtained, and original plays being planned for weekly production in the KPFA studios, the regular Sunday drama will consist of a series transcribed by the British Broadcasting Corporation.

Sunday, August 14: Great Expectations, the seventh episode of 12 dramatizations of Charles Dickens' novel. "The Benefactor" is the title of this episode.

(Tuesday, August 16: Repeat performance of "The Benefactor")

Sunday, August 21: "The Dreaded Visitor," the eighth episode in Great Expectations.

(Tuesday, August 23: Repeat performance of "The Dreaded Visitor")

2. **BBC DRAMA.** Produced, broadcast and transcribed by the British Broadcasting Corporation. Saturdays, 9:00 pm.

Saturday, August 20: Shakespeare's "Antony and Cleopatra," Part 2. Fay Compton as Cleopatra, Clifford Evans as Antony.

Saturday, August 27: Ibsen's "Hedda Gabler."

(See also under CHILDREN)

IV. CHILDREN MUSIC

1. **FOLK SONGS FOR CHILDREN.** Lori Campbell and guitar. Tuesdays and Fri-

days, 5:15 pm. Miss Campbell's program normally consists of four elements: improvisations, games that teach rhythm and tone; minute stories in which the known songs are used; and new folk songs.

Tuesday, August 16: Program designed for the two and three year level. To include question and answer songs to test pitch accuracy; improvisatory songs about daily events; new verses to old folk songs; kitchen orchestra. Lori's daughter, Suzi, will participate.

Friday, August 19: A listener, Anne Cravath, will improvise songs and rhythmical patterns and play singing games.

Tuesday, August 23: Jere Moore, Carl and Anne Deirup will participate in a radio class. Emphasis on rhythmical improvisation. Songs: The Coast of High Barbaree, B for Barney, I Will Sing You (cumulative song with leader and response).

Friday, August 26: Musical Park; a new and an old rhythm game. One of our notes is missing. Song to learn: California. New songs: Jim Along Josie; We Are The Romans (Suzi's game version).

2. LET'S MAKE MUSIC. Selected and written by Gertrude Chiarito. Sundays, Mondays, Wednesdays, Thursdays at 5:15 pm; Saturdays at 5:30 pm. A program of music appreciation for children, with emphasis on participation by the listener. Music is recorded.

Sunday, August 14: Orchestral Works—Peter and the Wolf/Prokofieff

Monday, August 15: Music for the Piano Student—Villa Lobos

Wednesday, August 17: The Solo Instrument—Trombone

Thursday, August 18: The Composer and his Music—Prokofieff

Saturday, August 20: Rhythm—Slavonic Dances/Dvorak

Sunday, August 21: Peer Gynt Suite / Grieg

Monday, August 22: Music for the Piano Student—Prokofieff

Wednesday, August 24: The Solo Instrument—French Horn

Thursday, August 25: The Composer and his Music—Bloch

Saturday, August 27 — Rhythm — The Schottische

TALES

3. INDIAN TALES. Written and told by Jaime de Angulo, from materials collected among the American and Mexican Indians. Mondays through Saturdays, 5:00 pm., Sundays, 5:45 pm. The stories follow successive adventures of Coyote Old Man, Bear, Fox Boy, and Antelope, and tell the immemorial legends and myths of the Indian people. For adults interested in Indian anthropology, the stories are a rare and authentic study.

4. GRAB-BAG STORIES. Written by Mary Grannan, Canadian Broadcasting Corporation, and told by Terry Stuart. Mondays, Wednesdays, Fridays, 5:45 pm. Animal and human characters appear in each story.

Monday, August 15: Dark Night and Penny

Wednesday, August 17: The Kitten Who Wanted to be Santa Claus

Friday, August 19: The Fourteenth Letter

Monday, August 22: The Princely Pig

Wednesday, August 24: Monkeys and Measles

Friday, August 26: Greeny Grub and the Grasshopper

PLAYS

5. CHILDREN'S PLAYHOUSE. Produced by Joy Cole. Saturdays, 5:15 pm. A children's drama usually produced in the studios, sometimes transcribed.

Saturday, August 20: "The Wicked Whale" by Mary Grannan. Repeat performance.

Saturday, August 27: "Many Moons" by James Thurber.

V. SPECIAL PROGRAMS

1. ASK POP. William Keasbey and his son, Bob. Sundays, 5:00 pm. A program designed for older children, but also of general interest. Answers questions about natural phenomena of all kinds. Program is based on questions sent in by listeners, and uses Mr. Keasbey's 20 years of research in the natural sciences.

Index to Daily Program Sequence on KPFA-Interim

(Note: Numerals appearing thus (IV, 3) after an entry in the schedule indicate where the program is described in the foregoing lists. Where the schedule shows "music" in parentheses, the program is normally recorded. In these periods KPFA is either preparing formats for special music programs which will be shown in subsequent schedules, or reserving space for insertion of non-music programs.)

SUNDAYS

3:00	Sign-on and Schedule Review	
3:02	News Headlines	
3:05	First Concert	I, 9
4:15	News Headlines & Cushion Period	
4:30	Men and Issues	II, 3
4:45	(Music)	
5:00	Ask Pop	V, 1
5:15	Let's Make Music	IV, 2
5:45	Indian Tales	IV, 3
6:00	News Headlines	

7:30	Folk Songs by Lori Campbell	I, 4
8:00	"Great Expectations," Drama	III, 1
8:30	Commentators Panel	II, 5
9:00	Concert Commentary	I, 6
9:15	Second Concert	I, 10
10:30	News Headlines & Sign-off	

MONDAYS

3:00	Sign-on and Schedule Review	
3:02	News Headlines	
3:05	Concert Commentary	I, 6, 9
3:05	First Concert	I, 9
4:15	News Headlines & Cushion Period	
4:30	(Music)	
5:00	Indian Tales	IV, 3
5:15	Let's Make Music	IV, 2
5:45	Grab-Bag Stories	IV, 4
6:00	News Headlines	

7:30	Folk Music Series	I, 14
7:45	Commentators Series	II, 4
8:00	Young Artists Concert	I, 3
8:30	Golden Voices	I, 11
9:00	Concert Commentary	I, 6, 10
9:15	Second Concert	I, 10
10:30	News Headlines & Sign-off	

TUESDAYS

3:00	Sign-on and Schedule Review	
3:02	News Headlines	
3:05	First Concert	I, 9
4:15	News Headlines & Cushion Period	
4:30	Bay Area Concert Preview	I, 15
5:00	Indian Tales	IV, 3
5:15	Folk Songs for Children	IV, 1
5:45	Stories of Laughter	IV, 6
6:00	News Headlines	

7:30	Folk Music Series	I, 14
7:45	Commentators Series	II, 4
8:00	Medieval & Renaissance Music	I, 16
8:30	Meet the Composer	I, 7
8:45	Composers Concert	I, 2, 12
10:00	Drama Repeat	III, 1
10:30	News Headlines & Sign-off	

WEDNESDAYS

3:00	Sign-on and Schedule Review	
3:02	News Headlines	
3:05	Concert Commentary	I, 6
3:15	First Concert	I, 9
4:15	News Headlines & Cushion Period	
4:30	(Music)	
5:00	Indian Tales	IV, 3

5:15	Let's Make Music	IV, 2
5:45	Grab-Bag Stories	IV, 4
6:00	News Headlines	

7:30	Folk Music Series	I, 14
7:45	Commentators Series	II, 4
8:00	Challenge Table	II, 2
8:45	Cushion Period	
9:00	Rare Records	I, 13
10:30	News Headlines & Sign-off	

THURSDAYS

3:00	Sign-on and Schedule Review	
3:02	News Headlines	
3:05	First Concert	I, 9
4:15	News Headlines & Cushion Period	
4:30	Bay Area Concert Preview	I, 15
5:00	Indian Tales	IV, 3
5:15	Let's Make Music	IV, 2
5:45	Stories of Laughter	IV, 6
6:00	News Headlines	

7:30	Folk Music Series	I, 14
7:45	Commentators Series	II, 4
8:00	Critics Circle	II, 2
8:45	Cushion Period	
9:00	Concert Commentary	I, 6, 10
9:15	Second Concert	I, 10
10:30	News Headlines & Sign-off	

FRIDAYS

3:00	Sign-on and Schedule Review	
3:02	News Headlines	
3:05	Concert Commentary	I, 6, 9
3:15	First Concert	I, 9
4:15	News Headlines & Cushion Period	
4:30	(Music)	
5:00	Indian Tales	IV, 3
5:15	Folk Songs for Children	IV, 1
5:45	Grab-Bag Stories	IV, 4
6:00	News Headlines	

7:30	Folk Music Series	I, 14
7:45	Commentators Series	II, 4
8:00	Artists Concert	I, 1
9:00	Second Concert	I, 10
10:30	News Headlines & Sign-off	

SATURDAYS

3:00	Sign-on and Schedule Review	
3:02	News Headlines	
3:05	Roots of Contemporary Music	I, 8, 9
3:15	First Concert	I, 9
4:15	News Headlines & Cushion Period	
4:30	Bay Area Concert Preview	I, 15
5:00	Indian Tales	IV, 3
5:15	Children's Playhouse	IV, 5
5:30	Let's Make Music	IV, 2
6:00	News Headlines	

7:30	Folk Music Series	I, 5
8:00	KPFA Round Table	II, 1
9:45	Cushion Period	
9:00	BBC Drama	III, 2
10:00	Cushion Period	
10:30	News Headlines & Sign-off	

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WHO'S LISTENING?

Often listeners in commending KPFA's programs have asked how many people in the Bay Area can hear the station. The estimated number of FM receivers in KPFA's effective signal area was 93,792 in April when the station began broadcasting. With an average of three listeners per FM set, the potential audience at that time was 281,376.

The rate of increase of this audience, based on the average monthly distribution of FM receivers thus far in 1949, is 10,278 potential listeners per month. The estimated audience within KPFA-Interim's signal area in December, 1949, will be 360,000.

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familiar broadcast patterns" and "a much-needed shot in the arm for Bay area radio." Its programs began to be printed in the area's radio columns. Finally the most distinguished metropolitan daily of San Francisco, after watching cautiously for six weeks or so, burst forth in a long article on the station calling it "one of the most unusual radio experiments in the United States" and reviewing its programs with enthusiastic detail.

Even more gratifying than favorable publicity has been the comment of the many professional radio people, the "staffers" of other stations in the area and other parts of the country, who come to KPFA to see what it's all about. Their characteristic yearning to become part of the KPFA project—indeed the number of them who volunteer time in order to participate—is a searching index to the impoverishment of conventional radio and the rebellion growing within its own marble hallways.

But what about the people who "want" a certain kind of radio? At KPFA there is daily evidence in letters, telephone calls, visitors, that the station's effort for good radio answers a long-standing demand. In its brief four months on the air KPFA has become so

In 1946 there was only one FM station broadcasting in the Bay region, compared with 12 AM stations. In July, 1949, there were 15 FM stations and 14 AM stations in the same region.

A frequent misunderstanding, reported to staff members of KPFA, is the idea that FM receivers are too expensive for the average family. Actually for any ordinary AM radio there is a simple attachment costing \$32.50 which will give excellent FM reception. One of the most sensitive FM receivers made can be purchased in a table model for \$40.

prominent a fixture in the life of the area that its children's programs have been subject of a sermon to a large congregation in San Francisco. The station's listener-subscribers throughout Marin, San Francisco, San Mateo, Alameda and Contra Costa counties are a growing committee themselves—people who want good radio so much they are willing to subscribe for it as they would to a magazine.

A newspaper columnist, commenting on the station's basic departure from industry conventions, once said: "That's fine for the listeners, but the sponsors aren't going to like it at all." Of course, KPFA accepts no commercial advertising, so only half the statement applies. But it does sum up the attitude in contemporary radio, the basic division of interest between the advertising agencies that control radio and the audience that listens to it. KPFA is one of the very few centers around which the evidence needed to upset the "Hooperating" formulae and excuses of the industry can be accumulated. Public response to KPFA demonstrates the demand for better broadcasting, and builds a pressure which in time will affect broadcasting throughout the country. This is one of the chief aims of the KPFA project, and the reason its quick growth in renown is more than a local phenomenon.